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ABSTRACT

This guide presents a general music program for elementary grades. The program divides the grades into four levels: early childhood through grade 1, grades 2-3, grades 4-5, and grade 6. At each level the program is outlined in terms of rhythm, melody, harmony, form, tempo, dynamics, and tone color. In addition, there is a section on instrumental programs which is strongly recommended as an enrichment of the general music program, a section on evaluation which explains and gives examples of both teacher-prepared and standardized music tests, and a section on equipping the music room which lists instruments, records, textbooks, and other equipment necessary for this type of program. There are short paragraphs dealing with music in kindergarten, multi cultural education, and special education. The document includes a glossary of musical terms and an appendix with a list of resource materials and a directory. (PB)

SP208 918

Music in Elementary Education

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COMPLIANCE WITH TITLE VI, CIVIL RIGHTS ACT OF 1964 AND THE BOSWELL COURT ORDER, CIVIL ACTION 5281, FEDERAL DISTRICT COURT, EASTERN DISTRICT OF TEXAS, TYLER DIVISION

Reviews of local education agencies pertaining to compliance with Title VI Civil Rights Act of 1964 and with specific requirements of the Boswell Court Order, Civil Action No. 5281, Federal District Court, Eastern District of Texas, Tyler Division are conducted periodically by staff representatives of the Texas Education Agency. These reviews cover at least the following policies and practices:

(1) acceptance policies on student transfers from other school districts;

(2) submission of school bus routes or runs on a non-segregated basis;

(3) non-discrimination in extracurricular activities and the use of school facilities;

(4) non-discriminatory practices in the hiring, assigning, promoting, paying, demoting, reassigning or dismissing of faculty and staff members who work with children;

(5) enrollment and assignment of students without discrimination on the ground of race, color or national origin;

(6) non-discriminatory practices relating to the use of a student's first language; and

(7) existence of published procedures for hearing complaints and grievances.

In addition to conducting reviews, the Texas Education Agency staff representatives check complaints of discrimination made by a citizen or citizens residing in a school district where it is alleged discriminatory practices have or are occurring.

Where a violation of Title VI of the Civil Rights Act is found, the findings are reported to the Office for Civil Rights, Department of Health, Education and Welfare.

If there be a direct violation of the Court Order in Civil Action No. 5281 that cannot be relieved through negotiation, the sanctions required by the Court Order are applied.

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vehicles, machines, or forces of nature. This natural ability is often lost if not cultivated in early childhood.

Concepts in music are formed as a result of experiences in music which have real meaning for children and which remain as a part of their intellectual understanding of the basic elements of music. In early childhood such concepts are not forced or taught formally. They become a natural part of the music period. Although important, the teaching of concepts should not replace the emphasis in kindergarten on the enthusiastic participation of the children.

Concepts which may be developed are recognition of differences in pitch (high-low); tones moving one after the other to make melodies; the meaning of tone color in music; auditory and visual recognition of melodic direction and like-unlike phrases; loudness and softness; and other expressive elements such as fast and slow. Such learnings can make music even more exciting and have real meaning for children.

Following are some suggestions for kindergarten teachers:

- Use music of relatively short length and of high interest value representing all styles, periods, and ethnic groups.
- Seek continually active participation on the part of the children through performing and moving to music.
- Include many opportunities for children to sing in unison either with other voices or with an instrument so that they learn the sound and feeling of their own voice as they match pitches.
- Use visual cues with pi phrases when using the
- Include a variety of ten activities. In beginnin movements set the tem beat to their movement
- Use melody bells as a periences since they gi sentation to pitches tha abstract.
- Supply different types instruments.
- Give children recogniti
- Provide a balance of a
- Include a variety of co singing, listening, and
- Provide for many type and individual, creativ matic play, and "prete
- Offer recognition, enc approval, patience, an
- Provide opportunities turns in musical activi
- Use music throughout appropriate.

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nstrument so that they learn the
d feeling of their own voice as they
tches.

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- Use visual cues with pitches and melodic phrases when using the terms high and low.
- Include a variety of tempos in rhythmic activities. In beginning stages, let children's movements set the tempo, matching rhythmic beat to their movement.
- Use melody bells as a part of melodic experiences since they give a concrete representation to pitches that are otherwise abstract.
- Supply different types of rhythm and melody instruments.
- Give children recognition for their best efforts.
- Provide a balance of active and restful periods.
- Include a variety of content and activities in singing, listening, and movement.
- Provide for many types of activities: group and individual, creative work and play, dramatic play, and "pretend" situations.
- Offer recognition, encouragement, help, approval, patience, and understanding.
- Provide opportunities for the children to take turns in musical activities.
- Use music throughout the school day whenever appropriate.

9a

MUSIC IN MULTICULTURAL EDUCATION

General Music in elementary grades with its emphasis on folk music, which is said to express the soul of a race, is uniquely appropriate to promoting understanding of various cultures. A study of the music of one culture leads to sympat of others and brings closer fe cation.

Ethnic Music

All State-adopted music series include examples of ethnic music of many cultures. A functional knowledge of other musical languages can open the way to a new set of standards which can lead to cultural pride. However, children will not develop pride in their origins unless they feel the teacher values their music, which in some instances is markedly different from Western art and folk music. How does one show that he or she values ethnic music? There are numerous ways, some of which are

- by insisting that ethnic music must be performed as authentically and correctly as music of the Western world
- by helping children to understand the social, cultural, and physical conditions of the country of origin
- by asking students to explore their family origins and inviting adults who represent various c visit the class to sh of the music and oth own heritage
- by pointing out the c various ethnic grou musical experience

Africans brough own rich music tions. They bo hymns and balla from the two cu the most truly world--the spir

A sympathetic recognition of t reveals their values and can s ship in a meaningful manner.

MUSIC IN MULTICULTURAL EDUCATION

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represent various cultural groups to visit the class to share their memories of the music and other arts from their own heritage

- by pointing out the contributions of various ethnic groups to this country's musical experiences. For example:

  > Africans brought to this country their own rich musical and religious traditions. They borrowed from the English hymns and ballads. Combining ideas from the two cultures, they produced the most truly original music of the new world--the spiritual.

A sympathetic recognition of the music of various cultures reveals their values and can strengthen a feeling of kinship in a meaningful manner.

Children in a program of bilingual education should have many opportunities to participate in music and to grow in musical skills and understanding. They participate in music through varied activities--singing, listening, moving, playing instruments, experimenting with sounds, and creating. Through these experiences, they may begin to be aware of the basic elements of music--rhythm, melody, harmony, and design.

Teachers should have access to the State-adopted music textbooks and accompanying recordings. If bilingual teachers are responsible for the music program, suggestions in the teacher's editions of the basic music series will provide guidelines for an acceptable program. Music classrooms should be equipped with record players, tape recorders, a variety of recordings, resonator and melody bells, autoharps, and rhythm instruments.

Children in the bilingual program should learn songs in English as well as the songs in other languages which may be found in the music textbooks. It is not always necessary to teach the same song in both English and the other language. Since the number of songs in other languages in each textbook may be limited, it is recommended that the State-adopted music books be supplemented with well-known songs in the non-English used in the bilingual program. [illegible] way such a song collection would [illegible] classroom teachers. They should [illegible] good recordings with which [illegible] folk dances as related with the [illegible] of instruction.

One of the primary objectives of [illegible] program is to develop in children [illegible] their cultural heritage, and an [illegible] cultures. Teaching Spanish-speaking [illegible] traditional songs and folk dances of [illegible] ing them with the compositions [illegible] Hispanic composers are ways that [illegible] to attaining this objective.

Recordings of instrumental music [illegible] rhythmic activities may be the [illegible] the regular music program. [illegible] positions of Mexican origin for [illegible] will be another way to contribute [illegible] to their cultural background. [illegible] is enthusiastic and imaginative [illegible] strong force in the growth of [illegible]

MUSIC IN SPECIAL EDUCATION

Traditionally, music for special education children has centered on recreation and socialization. Furthermore, in searching for areas where these children can legitimately succeed, educators of special education children have frequently discovered that music provides [illegible] traditional music activities to [illegible] cation children. But we will show [illegible] assume these are the only reasons [illegible] sical experiences for them.

...m of bilingual education should ...ities to participate in music and ...ivity and understanding. They ... through varied activities—...moving, playing instruments, ...sounds, and creating. Through ...they may begin to be aware of ...ts of music—rhythm, melody, ...re.

...ic serves to the first-assigned ...d accompanying recordings. ... are responsible for the music ...ce in the teacher's absence ... ...ese will provide guidelines to ...them. Music classrooms should ...ord players, tape recorders, ...ings, resonator and melody ...ed rhythm instruments.

...gual program should have songs ...n the songs in other languages ...in the music textbooks. It is not ...o teach the same song in both ...r languages. Since the number ...anguage in each textbook may be ...ommended that the State-adopted

music books be supplemented with a collection of well-known songs in the non-English language being used in the bilingual program. Recordings to accompany such a song collection would be of great value to classroom teachers. They also could also have access to good recordings with which to teach the rhythmic folk dances associated with the cultures of the language of instruction.

One of the primary objectives of the bilingual education program is to develop in children a sense of pride in their cultural heritage, and an appreciation of other cultures. Teaching Spanish-speaking children the traditional songs and folk dances of Mexico and accompanying them with the compositions of Mexican and other Hispanic composers are ways that music can contribute to attaining this objective.

Recordings of instrumental music for listening and rhythmic activities may be the same as those used in the regular music program. However, the use of compositions of Mexican origin for some of these activities will be another way to contribute to the children's pride in their cultural background. When presented to children in enthusiastic and imaginative ways, music can be a strong force in the growth of bicultural pride.

MUSIC IN SPECIAL EDUCATION

...for special education chil... recreation and socialization. ...working for areas where these ...ately succeed, educators of ...children have frequently dis...

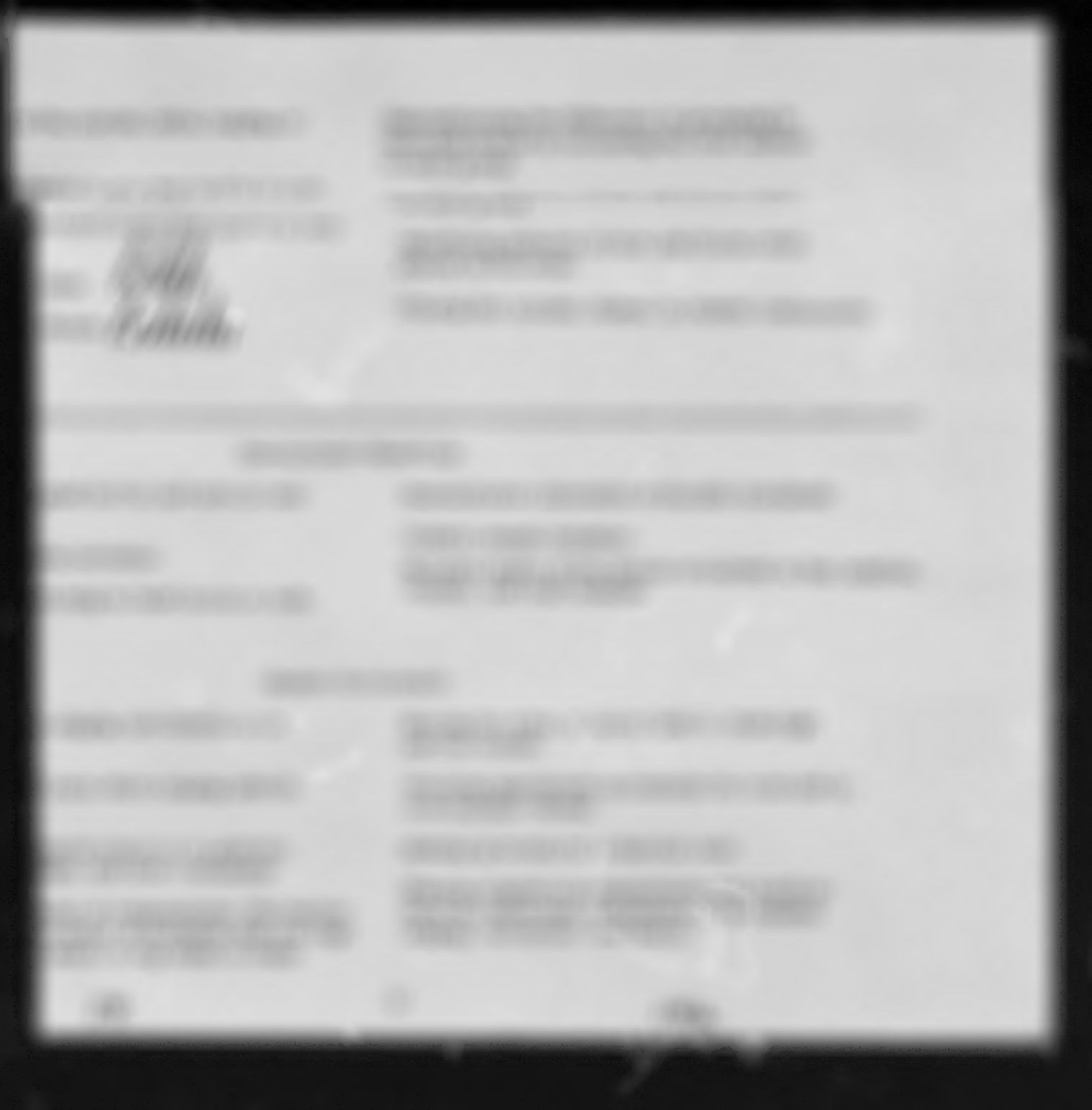
...cannot find these activities. These traditional music activities do interest special education children. But we will shortchange them if the awards there are the only measure for providing musical experiences for them.

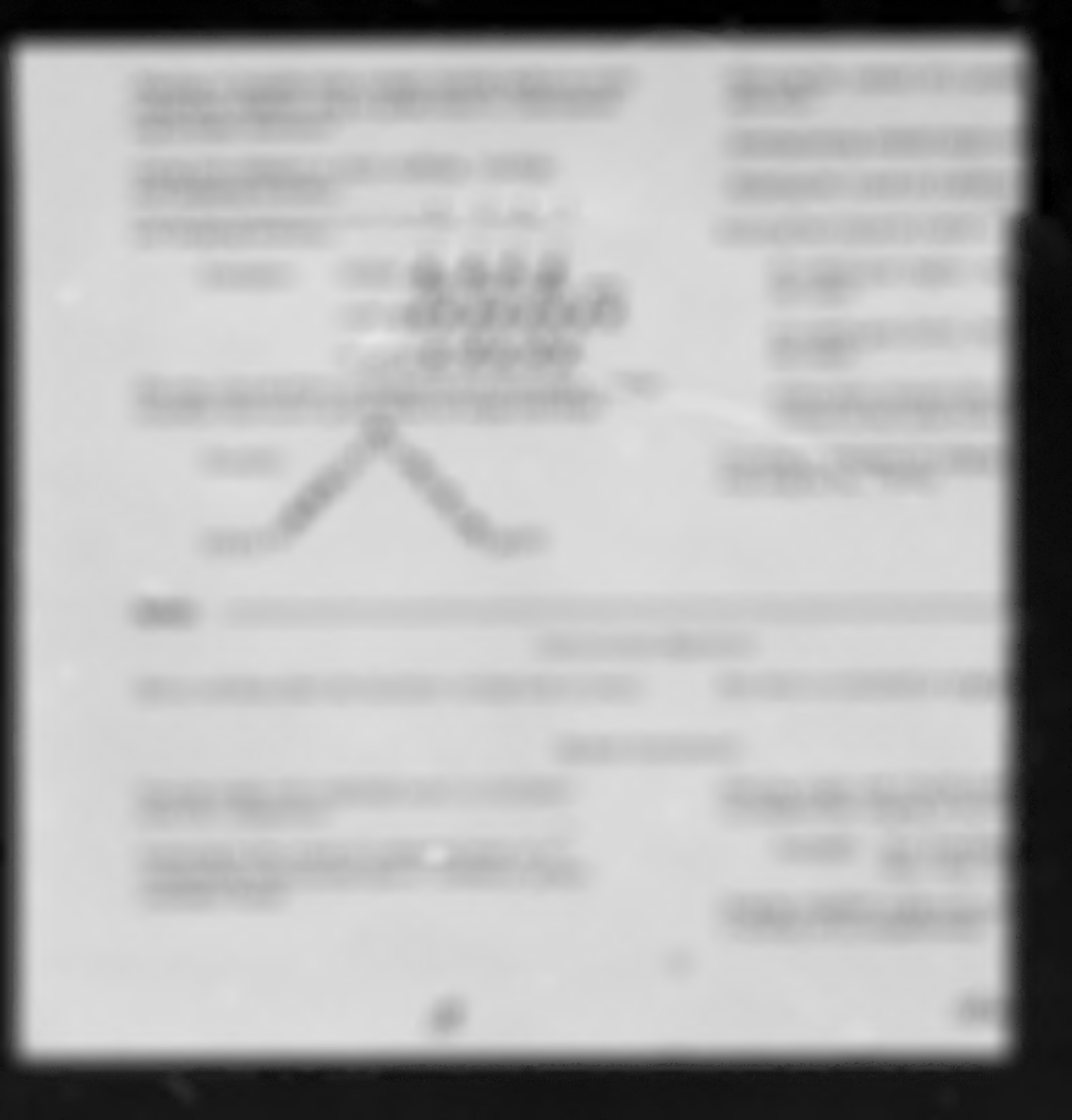
It has been determined that most special education children are capable of singing, participating in rhythmic activities, playing simple instruments, listening to music, and approximating the sounds. However, special education children need to begin over learning. They have the sounds of the music and, with teachers, learn to move them and produce them as their own. They can respond to the sounds of music as a series of steps. To move to the tempo of the music, to playing instruments to accompany the music, to associating visual patterns with the tempo of the music, and to singing.

Music classes for singing or listening should be the same basic kinds of music one would use with any other type of education children may not be able to appreciate the technicalities of the type music, but the sounds of the instruments, the song themes and repetitive patterns will create areas of likes. As with contemporary techniques, electronic aspects, and drums have other influences, we don't as far a age limit of teaching certain sounds as the "new" sounds of these genres. Most teachers agree that the principles and suggestions found to help music children is sure to stay. At the same time, that music belongs to the whole world and children can identify with that world by learning folk songs.

Guidelines for selecting songs or recorded tapes might be:

> Songs/music should be chosen to the presentation of a basic musical idea. Instruments include: instruments from Bengali or music, embellished rhythm patterns.





Form

Instructional Objectives

Shows awareness of phrases in singing

Recognizes like and unlike phrases

Demonstrates understanding of phra movement

Plays same instrument for like phra ferent instrument for unlike phrases

Student Involvement

Singing on one breath tonal patterns or phrases from songs the children sing

Listening to tonal patterns, rhythm patterns, and phrases played on instruments or in songs to determine if they are alike or different

Listening to short music selections to identify sections as being alike or different (verse-chorus, AB form)

Creating changes in bodily movement spond to changes in phases while list music

Playing contrasting instruments to c to like and unlike phrases

EXPRESSIVENESS

Tempo (Fast-Slow)

Instructional Objectives

Recognizes contrast in tempo

Responds with appropriate movemen is fast-slow

Student Involvement

Singing a familiar song at different speeds (fast-medium-slow)

Discovering how tempo affects the m

	Instructional Objectives
f phrases in singing	Demonstrates understanding of phrase through movement
d unlike phrases	Plays same instrument for like phrases, different instrument for unlike phrases
	Student Involvement
th tonal patterns or phrases ldren sing	Creating changes in bodily movement to correspond to changes in phases while listening to music
patterns, rhythm patterns, and instruments or in songs to de- alike or different	Playing contrasting instruments to correspond to like and unlike phrases
music selections to identify like or different (verse-	
	EXPRESSIVENESS
	Instructional Objectives
st in tempo	Responds with appropriate movement to music which is fast-slow
	Student Involvement
song at different speeds (fast-	Discovering how tempo affects the mood of music

Moving to fast music (fast walk, running, skipping, galloping.)

Listening to selections that contain both fast and slow passages

Discovering the appropriate mo
as it changes tempo

Playing Follow the Leader usin
even beats played on the drum t
triangles and rhythm sticks by

Dynamics (Loud-Soft)

Instructional Objectives

Recognizes contrast in dynamics

Responds to loud-soft music with appropriate movement

Produces loud-soft sounds with
struments

Student Involvement

Singing a familiar song both loudly and softly

Listening to selections that contain loud and soft passages

Demonstrating contrasts of loud and soft through bodily movement (Movements denoting strength suggest loudness.)

Experimenting with instrument
produce loud or soft sounds

Making dynamic contrasts as d
ing extremes, while singing fam

Choosing appropriate instrume
loud and soft passages in music

Tone Color (Quality of Sound)

Instructional Objectives

Discovers difference in speaking and singing

Discovers differences in voices and sounds of classroom instruments

Identifies frequently heard band
instruments by sight and sound

ic (fast walk, running, skipping,	Discovering the appropriate movement for music as it changes tempo
ions that contain both fast and	Playing Follow the Leader using fast and slow even beats played on the drum by leader and on triangles and rhythm sticks by followers

---

Instructional Objectives

t in dynamics	Produces loud-soft sounds with voices and instruments
oft music with appropriate	

Student Involvement

ong both loudly and softly	Experimenting with instruments to discover which produce loud or soft sounds
ions that contain loud and soft	Making dynamic contrasts as directed, avoiding extremes, while singing familiar songs
rasts of loud and soft through Movements denoting strength	Choosing appropriate instruments to accompany loud and soft passages in music for listening

Sound)

Instructional Objectives

ce in speaking and singing	Identifies frequently heard band and orchestral instruments by sight and sound
ces in voices and sounds of ents	

Student Involvement

Comparing speaking and singing voices by speaking and then singing several songs

Listening to and distinguishing men's voices, women's voices and children's voices, both live and recorded

Exploring the distinctive sounds of classroom instruments (rhythm, melody, and chording instruments)

Playing games involving recognition of classroom instrument sounds

Recognizing by sight and sound selected instruments such as the violin, cello, flute, trumpet, bass drum, and harp

Listening to individual performances recorded, of the selected instruments

Seeing actual and visual examples (pictures) of the specified instruments

Proceeding to build and play each inst

Playing games of instrument identific sound

Discussing how sound is produced on musical instruments

Exploring newly discovered sounds of tone quality

Student Involvement

and singing voices by creating
rmal songs

Listening to individual performances, both live and
recorded, of the selected instruments

Singing/chanting mom's voices,
children's voices, both live

Seeing actual and visual examples (instrument players)
of the specific instruments

Pretending to hold and play each instrument

tive sounds of classmates in-
mentally, and chanting instru-

Playing games of instrument identification by sight and
sound

ving recognition of classmates

Discussing how sound is produced on each of the instru-
ments

and sound selected instru-
ion, cello, flute, trumpet,

Exploring newly discovered sounds and describing their
tone quality

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Student Involvement

Listening for tonal patterns, rhythm patterns, and phrases in songs and deciding if they are alike or different

Discovering that musical phrases which look alike sound alike

Discussing ways the voice can delineate phrases, then singing with attention focused on singing phrase on one breath

Listening to simple musical selections to identify major divisions (verse-chorus, AB, ABA)

Using visuals (geometric figures) t division while listening to music

Creating changes of bodily moveme phrases and main sections while li

Playing like phrases on melody ins singing

Using contrasting rhythm instrume different phrases while singing or

Listening to selected music examp indicate the different musical form

EXPRESSIVENESS

Tempo (Fast-Slow)

Instructional Objectives

Recognizes changing tempo

Responds with body as music moves faster or slower

Adapts tempo in singing to mood o

Student Involvement

Singing a familiar song at different tempi

Listening to selections that contain both fast and slow tempi

Playing melodies at different temp or other melody instruments

Comparing sudden tempo changes changes

Student Involvement

patterns, rhythm patterns, and nd deciding if they are alike or	Using visuals (geometric figures) to show the major division while listening to music
usical phrases which look alike	Creating changes of bodily movement to correspond to phrases and main sections while listening to music
e voice can delineate phrases, ttention focused on singing th	Playing like phrases on melody instruments while singing
e musical selections to identify erse-chorus, AB, ABA)	Using contrasting rhythm instruments to emphasize different phrases while singing or listening to music
	Listening to selected music examples that clearly indicate the different musical forms (AB, ABA, AAB)

EXPRESSIVENESS

Instructional Objectives

ng tempo	Adapts tempo in singing to mood of song
y as music moves faster or	

Student Involvement

song at different tempi	Playing melodies at different tempi on resonator bells or other melody instruments
ions that contain both fast and	Comparing sudden tempo changes with gradual tempo changes

Discussing the relationship of song text to the tempo of songs

Using bodily movement to correspond to tempo of the music

Examples: Swaying, walking, running, leaping, sliding, bending, stretching, rocking, pulling, pushing

Developing a working music vocabul of terms and symbols used to indica qualities

Identifying music symbols and term cards, and in music texts

Describing music studied in terms ties (song text for mood, tempo, dy

Dynamics (Loud-Soft)

Instructional Objectives

Recognizes changing dynamic level

Adapts dynamics in singing to mood of song

Shows judgment in choice of instrun loud and soft music

Student Involvement

Listening to selections that contain both loud and soft passages

Listening to selections that include both sudden dynamic changes and gradual dynamic changes

Singing a familiar song both loudly and softly

Responding appropriately with dyn reflect the mood or intent of the m

Demonstrating an awareness that dividual volume becomes importan

Hearing that sounds are relatively

lonship of song text to the	Developing a working music vocabulary by repeated use of terms and symbols used to indicate expressive qualities
ent to correspond to tempo of	Identifying music symbols and terms on charts, flash cards, and in music texts
Swaying, walking, running, ing, bending, stretching, ing, pushing	Describing music studied in terms of expressive qualities (song text for mood, tempo, dynamics, tone color)

Instructional Objectives

dynamic level	Shows judgment in choice of instruments to accompany loud and soft music
singing to mood of song	

Student Involvement

ons that contain both loud and	Responding appropriately with dynamic changes which reflect the mood or intent of the music
ons that include both sudden d gradual dynamic changes	Demonstrating an awareness that when singing together individual volume becomes important to the group sound
ong both loudly and softly	Hearing that sounds are relatively loud or soft

Tone Color (Quality of Sound)

Instructional Objectives

Explores ways of producing a variety of sounds on classroom instruments

Identifies additional band and o… by sight and sound

Student Involvement

Producing a variety of sounds on the same classroom instrument

Selecting the appropriate instrumental tone color when accompanying songs

Recognizing that combinations of instruments produce different qualities of sound

Demonstrating techniques for obtaining a resonant tone on bells and rhythm instruments

Discussing and differentiating between a "ringing" bell tone and a "thud" bell tone

Demonstrating correct ways to hold percussion instruments

Showing different ways to strike the head of a drum

Discovering the different areas of the drum head that can be struck to obtain different tone colors and sound effects

Using body sounds to produce …

Listening to classroom instrum… same eight barrier and identif… characteristic sound

Viewing films, filmstrips, and… band and orchestra instrument…

Recognizing by sight and sound… visually plus other selected ban… trombone, French horn, kettle…

Discovering the difference in s… and tone qualities of specific in…

Discussing how sound is produ… strument studied

Instructional Objectives

[illegible] a variety of sounds
[illegible]

Identifies additional band and orchestra instruments by sight and sound

Student Involvement

[illegible] of sounds on the same classroom

[illegible]erials instrumental tone color
[illegible] songs

[illegible]echniques of instruments produce
[illegible] of sound

[illegible]niques for silencing a resonant
[illegible]rcussion instrument

[illegible]ferentiating between a "ringing"
[illegible]d" bell tone

[illegible]rent ways to hold percussion in-

[illegible]ways to strike the head of a drum

[illegible]fferent areas of the drum head that
[illegible]ce different tone colors and sound

Using body sounds to produce a variety of tone colors

Listening to classroom instruments that are talked about earlier lesson and identifying them by their characteristic sound

Viewing films, filmstrips, and charts illustrating band and orchestra instruments

Recognizing by sight and sound instruments studied previously plus other selected instruments (string bass, trombone, French horn, kettle drums)

Discovering the difference in appearance, construction, and tone qualities of specific instruments studied

Discovering how sound is produced on each specific instrument studied

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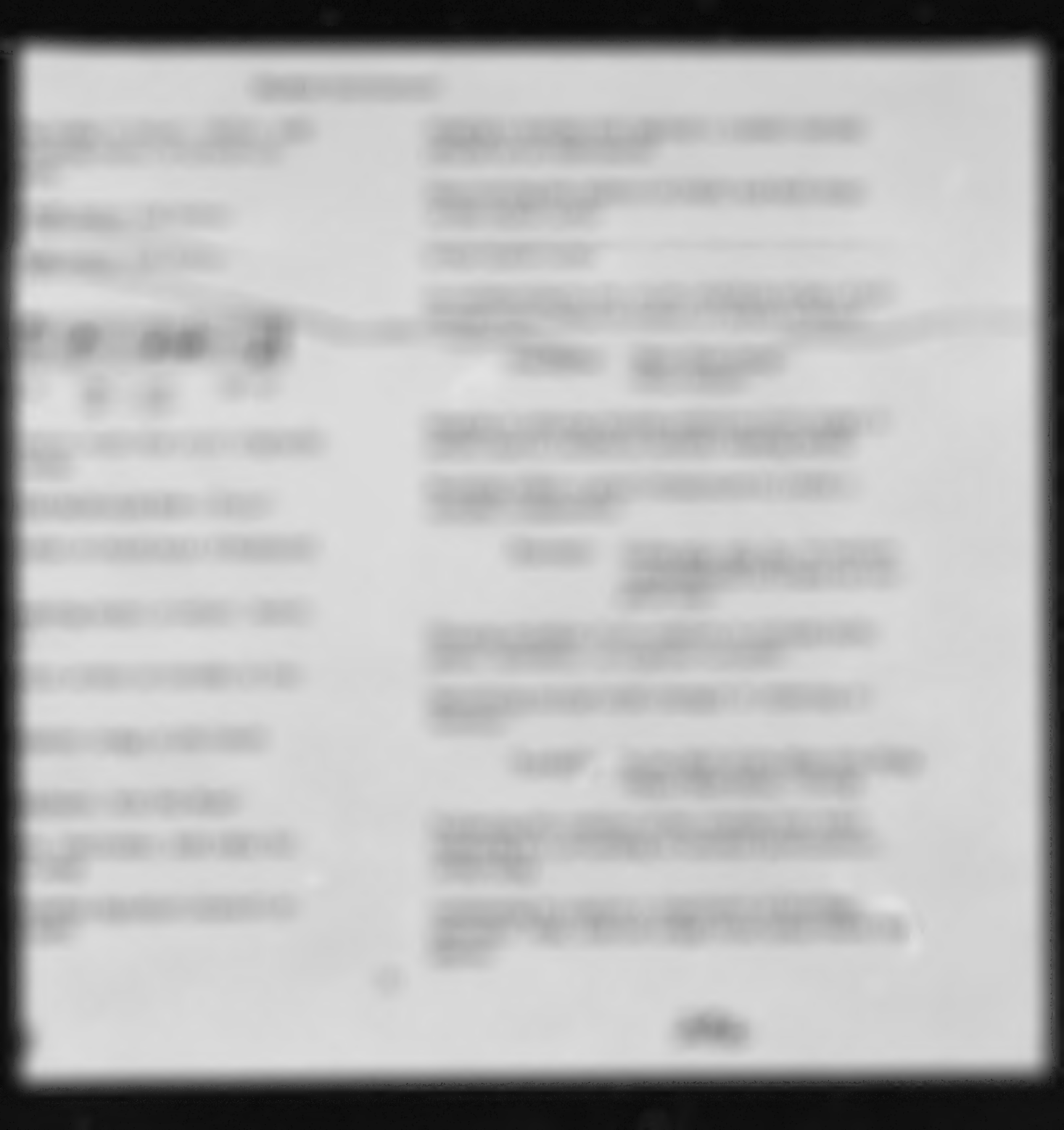
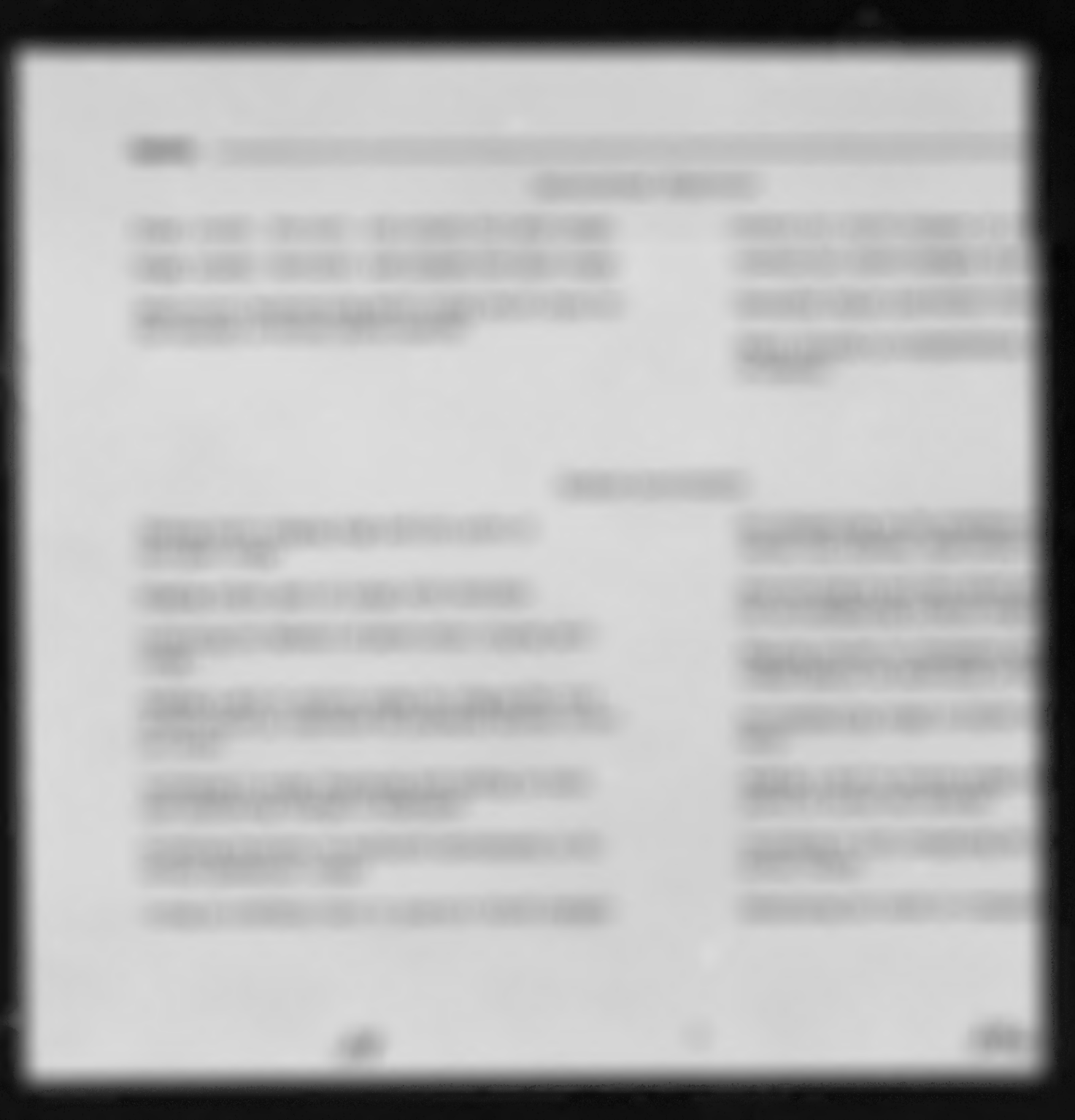




Form

Instructional Objectives

Sings with u..derstanding of musical phrase

Identifies repetition and contrast in the forms AB, ABA, and ABACA through movement and use of instruments

Creates introductions and codas

Becomes acquainted with larger ballet, opera, suite

Student Involvement

Using the voice to delineate phrases by singing each phrase on one breath

Identifying like sections in compositions with the same geometric figure and unlike sections with other geometric figures

Example: △○△, △○△□△

Substitute letter names for geometric figures

Example: ABA, ABACA

Creating body movements to correspond to like and unlike sections of listening selections

Contrasting the opera with the ballet

Discovering how composers use changes of theme, rhythm, tempo, or tone color to create contrasting sections in compositions

Recognizing by notation repetiti in songs found in music texts

Creating introductions and coda instruments, or voices

Reading stories relating to suite and ballets studied

Listening to sections of familia

Examples: "The Nutcra Tschaikow

"Peer Gynt

Listening to selected operas

Examples: "Amahl and Menotti

"Help, Help Menotti

Instructional Objectives

nding of musical phrase

n and contrast in the forms
CA through movement and use of in-

Creates introductions and codas

Becomes acquainted with larger musical forms--
ballet, opera, suite

Student Involvement

elineate phrases by singing
breath

ions in compositions with
figure and unlike sections
c figures

: ΔOΔ, ΔOΔ□Δ

e letter names for geometric figures

: ABA, ABACA

ements to correspond to like and
istening selections

ra with the ballet

mposers use changes of theme,
tone color to create contrast-
positions

Recognizing by notation repetition and contrast
in songs found in music texts

Creating introductions and codas with body sounds,
instruments, or voices

Reading stories relating to suites, operas,
and ballets studied

Listening to sections of familiar suites

Examples: "The Nutcracker Suite,"
Tschaikowsky

"Peer Gynt Suite," Grieg

Listening to selected operas

Examples: "Amahl and the Night Visitors,"
Menotti

"Help, Help, The Globolinks!"
Menotti

EXPRESSIVENESS

Tempo (Fast-Slow)

Instructional Objectives

Responds to common tempo markings

Demonstrates the ability to sing tones legato (smooth and connected) or staccato (detached and separated)

Plays accompaniments at a prop
vey mood of the music

Student Involvement

Discussing the mood of a song and determining the appropriate tempo

Singing expressively music that moves legato and music that moves staccato

Demonstrating ability to communicate expressive intent of the music through conducting

Demonstrating by performance t
of the tempo markings of presto
moderato, and terms showing ch
(ritard, a tempo, and accelleran

Changing the mood of a song by
tempo when playing or singing

Dynamics (Loud-Soft)

Instructional Objectives

Responds to common dynamic markings

Hears that sounds are relatively loud or soft

Demonstrates awareness that so
may affect the volume of the sel

EXPRESSIVENESS

Instructional Objectives

on tempo markings	Plays accompaniments at a proper tempo to convey mood of the music
ability to sing tones legato cted) or staccato (detached	

Student Involvement

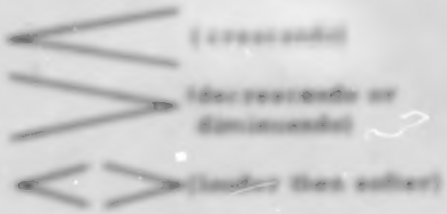
od of a song and determining npo	Demonstrating by performance the understanding of the tempo markings of presto, allegro, largo, moderato, and terms showing changes in tempo (ritard, a tempo, and accellerando)
ly music that moves legato ves staccato	
lity to communicate expressive through conducting	Changing the mood of a song by altering the tempo when playing or singing

Instructional Objectives

on dynamic markings	Demonstrates awareness that song lyrics may affect the volume of the selection
are relatively loud or soft	

Student Involvement

Demonstrating an awareness of dynamic symbols when singing and playing

Example: 

Listening to musical selections [illegible] both sudden dynamic changes and changes

Example: "Surprise

Experimenting with different dy[illegible] done appropriate mood

Demonstrating through singing [illegible] standing of relative loud-soft

Tone Color (Quality of Sound)

Instructional Objectives

Explores ways of producing different tone colors with voices and instruments

Identifies less familiar band and orchestral instruments by sight and sound

Groups instruments into string, [illegible] and percussion families

Student Involvement

Playing autoharp with mallets, felt picks, plastic picks to produce different tone color

Using two autoharps to produce unconventional chords

Playing glissando on bells using ends of mallets instead of mallet heads

Singing with mouth open long [illegible]

Experimenting with combinations [illegible] strategies for classroom playing

Recognizing by sight and sound [illegible] and previously plus other selected [illegible] (viola, clarinet, bass clarinet,

Student Involvement

...presence of dynamic symbols when

(crescendo)

(decrescendo or diminuendo)

(louder than before)

Listening to musical selections that include both sudden dynamic changes and gradual dynamic changes

Example: "Surprise Symphony," Haydn

Experimenting with different dynamics to produce appropriate mood

Demonstrating through singing and playing understanding of relative loud-soft

---

Instructional Objectives

...ducing different tone colors ...hythmic

...ous loud and orchestral instru...ded

Groups instruments into string, woodwind, brass, and percussion families

Student Involvement

...o mallets, felt sticks, plec... different tone color

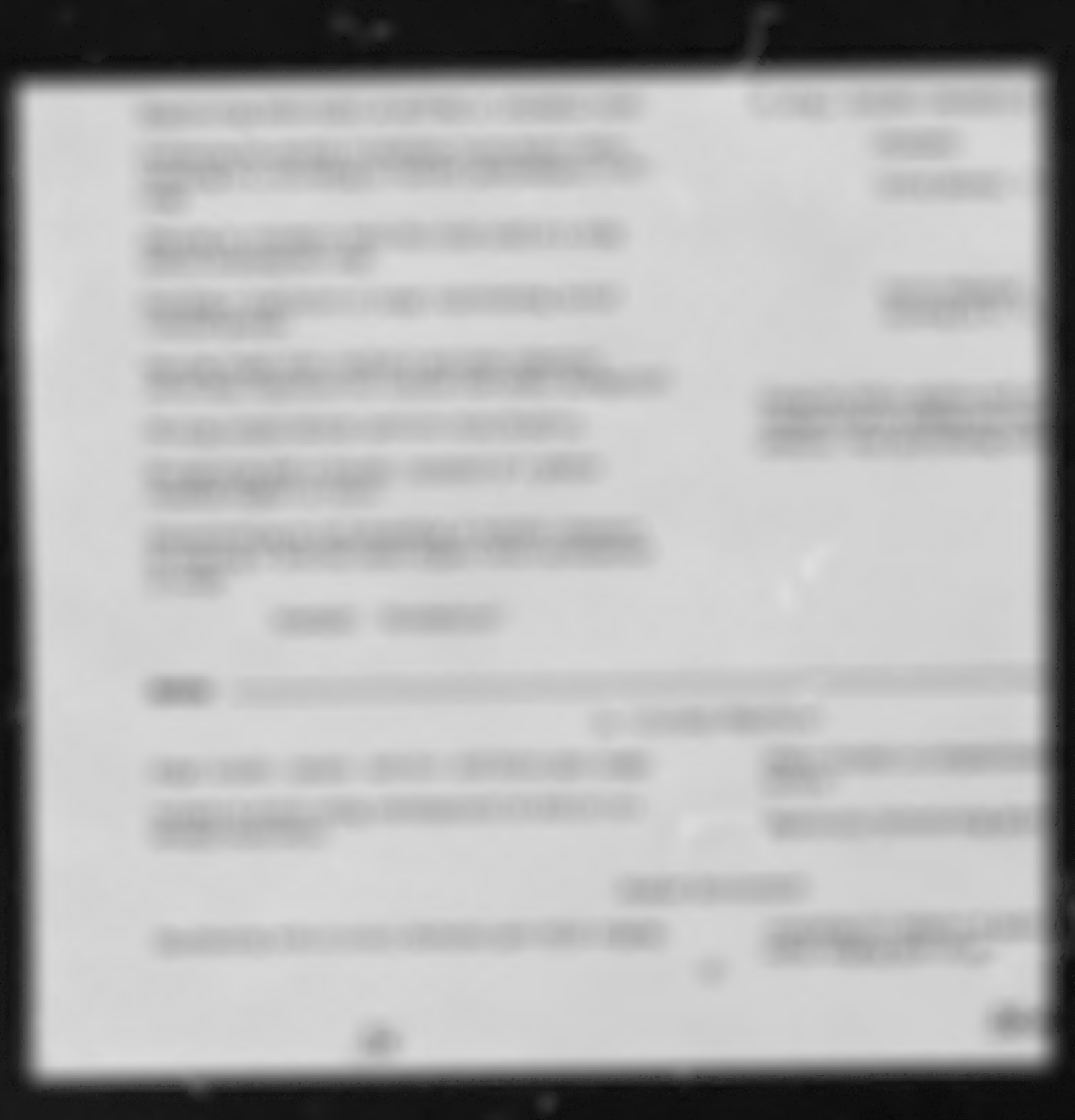
...to produce unconventional

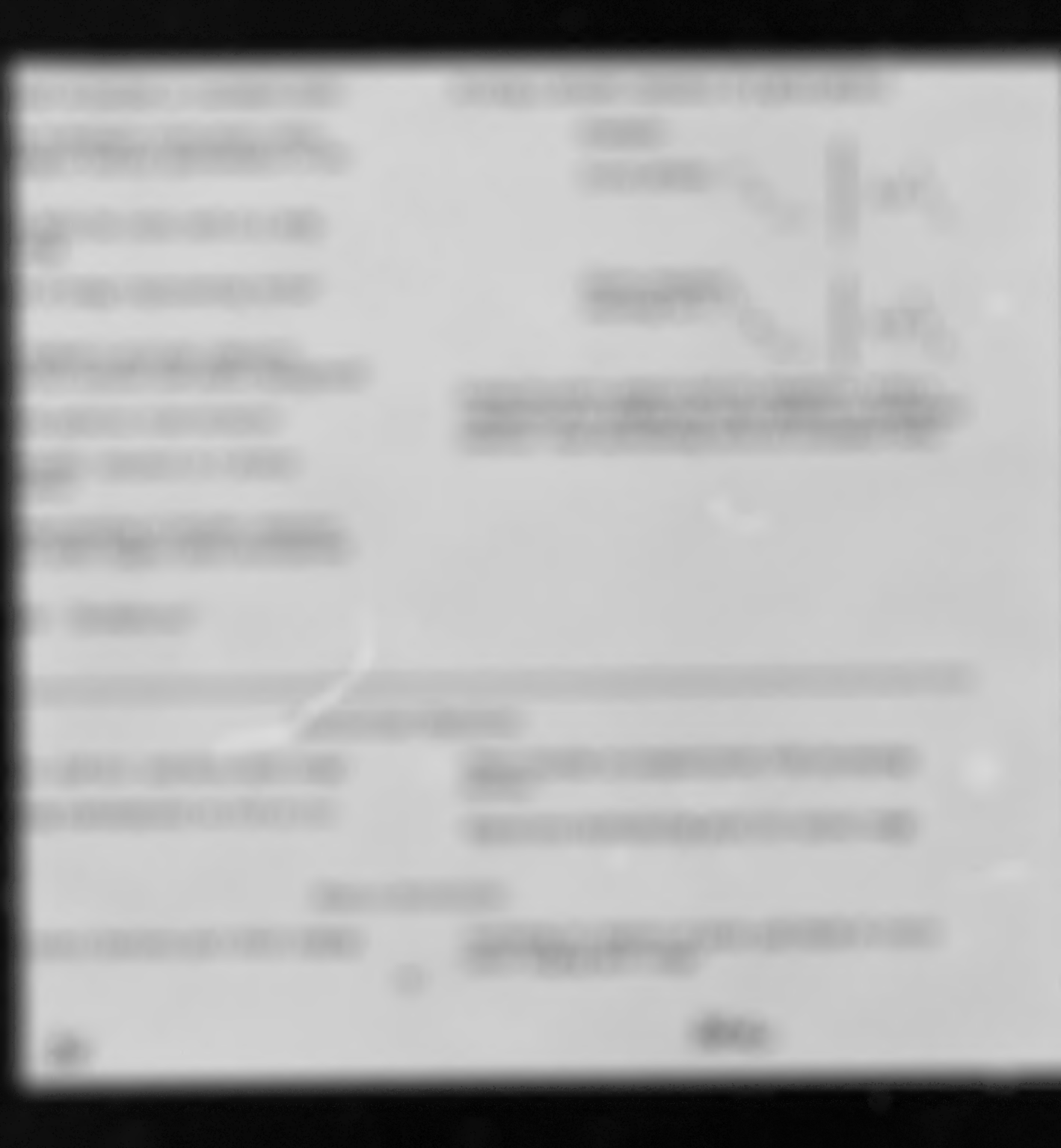
...s bells using ends of mallets ...ds

Singing with mouth open long interval of time

Experimenting with combinations of methods to...

Recognizing by sight and sound instruments studied previously plus others selected (saxophone (viola, clarinet, bass clarinet, oboe, tuba, cello)





Developing the ability to harmonize unison songs using thirds and sixths

Discussing various ways in which part songs may be scored, and discovering that a specific part follows *the same placement* pattern throughout the score

Playing on melody instruments rounds, descants, and ostinati

Increasing ability to follow music line for a single voice or instrument among one or two others

Creating original descants and ostinati to accompany songs

Building from notation major an resonator bells, using individua of the chord

Recognizing the third as the ton ference between a major and mi

Using the autoharp to accompany harmonies than those using I, IV

Demonstrating understanding of by using letter names to spell m chords

Form

Instructional Objectives

Sings musical phrase expressively

Continues to demonstrate awareness of form through movement, visual devices, and the use of instruments

Continues to create introduction codas

Becomes acquainted with additio symphony, concerto, rondo, the

Student Involvement

Using the voice to delineate phrases--building to the point of climax, relaxing to a state of repose, and singing the phrase on one breath

Reviewing major musical forms studied earlier (suite, opera) and identifying new forms--symphony, concerto, rondo, theme and variations

Improvising with contrasting mo strate ABA and ABACA form in

Creating and playing notated rhy show awareness of repetition an

Creating rhythmic chants using biles, breakfast cereals, or col form (ABACA)

ty to harmonize unison songs using

ways in which part songs may be
ring that a specific part follows
pattern throughout the score

nstruments rounds, descants, and

follow music line for a single voice
g one or two others

scants and ostinati to accompany

Building from notation major and minor chords on resonator bells, using individual players on each tone of the chord

Recognizing the third as the tone that makes the difference between a major and minor triad

Using the autoharp to accompany more complex harmonies than those using I, IV, and V_7 chords

Demonstrating understanding of chord construction by using letter names to spell major and minor chords

---

Instructional Objectives

e expressively

strate awareness of form through
evices, and the use of instruments

Continues to create introductions, interludes, and codas

Becomes acquainted with additional musical forms--symphony, concerto, rondo, theme and variations

Student Involvement

elineate phrases--building
x, relaxing to a state of re-
e phrase on one breath

usical forms studied earlier
dentifying new forms--sym-
ndo, theme and variations

Improvising with contrasting movements to demonstrate ABA and ABACA form in response to music

Creating and playing notated rhythmic patterns to show awareness of repetition and contrast

Creating rhythmic chants using names of automobiles, breakfast cereals, or colors to show rondo form (ABACA)

Demonstrating increasing ability to hear repetition and contrast by using visuals (geometric figures) to show form while listening to music

Growing in ability to identify mo
tions, and movements as found
variations, symphony, concerto

EXPRESSIVENESS

Tempo (Fast-Slow)

Instructional Objectives

Observes tempo markings in singing and playing

Demonstrates choice of appropr
performing

Student Involvement

Recognizing and observing tempo changes such as accelerando, ritard, a tempo, rallentando

Demonstrating ability to commu
intent of the music through cond
terns of 3, 4, 6 beats

Increasing ability to observe such tempo terms as andante, legato, allegro, largo

Showing awareness of the relati
to tempo of the music

Dynamics (Loud-Soft)

Instructional Objectives

Observes dynamic markings in singing and playing

Demonstrates choice of appropr
in performing

Student Involvement

Demonstrating an understanding of dynamic symbols

Showing an ability to hear that
loud or soft

Example:

p	(soft)	f	(loud)
mp	(half soft)	mf	(half loud)
pp	(very soft)	ff	(very loud)

easing ability to hear repetition
ng visuals (geometric figures)
listening to music

Growing in ability to identify motives, phrases, sections, and movements as found in rondo, theme and variations, symphony, concerto

EXPRESSIVENESS

Instructional Objectives

rkings in singing and playing

Demonstrates choice of appropriate tempo in performing

Student Involvement

serving tempo changes such
ard, a tempo, rallentando

Demonstrating ability to communicate expressive intent of the music through conducting music in patterns of 3, 4, 6 beats

o observe such tempo terms
allegro, largo

Showing awareness of the relationship of song text to tempo of the music

Instructional Objectives

markings in singing and playing

Demonstrates choice of appropriate dynamic level in performing

Student Involvement

understanding of dynamic symbols

Showing an ability to hear that sounds are relatively loud or soft

p (soft)	f (loud)
mp (half soft)	mf (half loud)
pp (very soft)	ff (very loud)

38

38a

Listening to musical selections that include sudden dynamic changes and gradual dynamic changes

Recognizing that dynamic change used to express excitement or m

Singing and playing expressively by using a broad range of dynamic controls

Tone Color (Quality of Sound)

Instructional Objectives

Discovers the variety of sounds which can be produced by orchestral instruments when they are played in different ways or in combinations

Becomes aware of new sound so century music

Student Involvement

Recognizing by sight and sound instruments studied previously in addition to other selected instruments (English horn, bassoon, double bassoon, orchestra bells, xylophone, and such keyboard instruments as organ and harpsichord)

Comparing the unique tone quali with a crescent band

Identifying the different sounds ensembles (string quartet, woodwi ensemble)

Identifying ethnic instruments with their place of origin (dulcimer, bagpipes, sitar, koto)

Recognizing that instruments ma different ways to produce differ

Recognizing music generated by electronic means (synthesizer, tone generator, tape recorder, altered environmental sounds)

Growing in ability to produce a supported tone while singing

Listening to music employing unconventional use of voices or standard instruments (prepared piano)

Showing an awareness that vowel clear consonants assist in produ tone color

[illegible] selections that include sudden and gradual dynamic changes

Recognizing that dynamic changes may sometimes be used to express excitement or relaxation

[illegible] expressively by using a broad [illegible]

[illegible]

Instructional Objectives

[illegible] of sounds which can be produced instruments when they are [illegible] or in combinations

Becomes aware of new sound sources in [illegible] auditory events

Student Involvement

[illegible] and vocal instruments [illegible] in addition to other selected [illegible] bass horns, bassoons, double [illegible] bells, autoharps, and such [illegible] are single and two-piece/sounds)

Comparing the unique tone quality of an orchestra with a classical band

Identifying the different sounds of instrumental ensembles (string quartet, woodwind quintet, brass ensemble)

[illegible] instruments with their places of [illegible] (saggipes, violin, bass)

Recognizing that instruments may be played in different ways to produce different tone colors

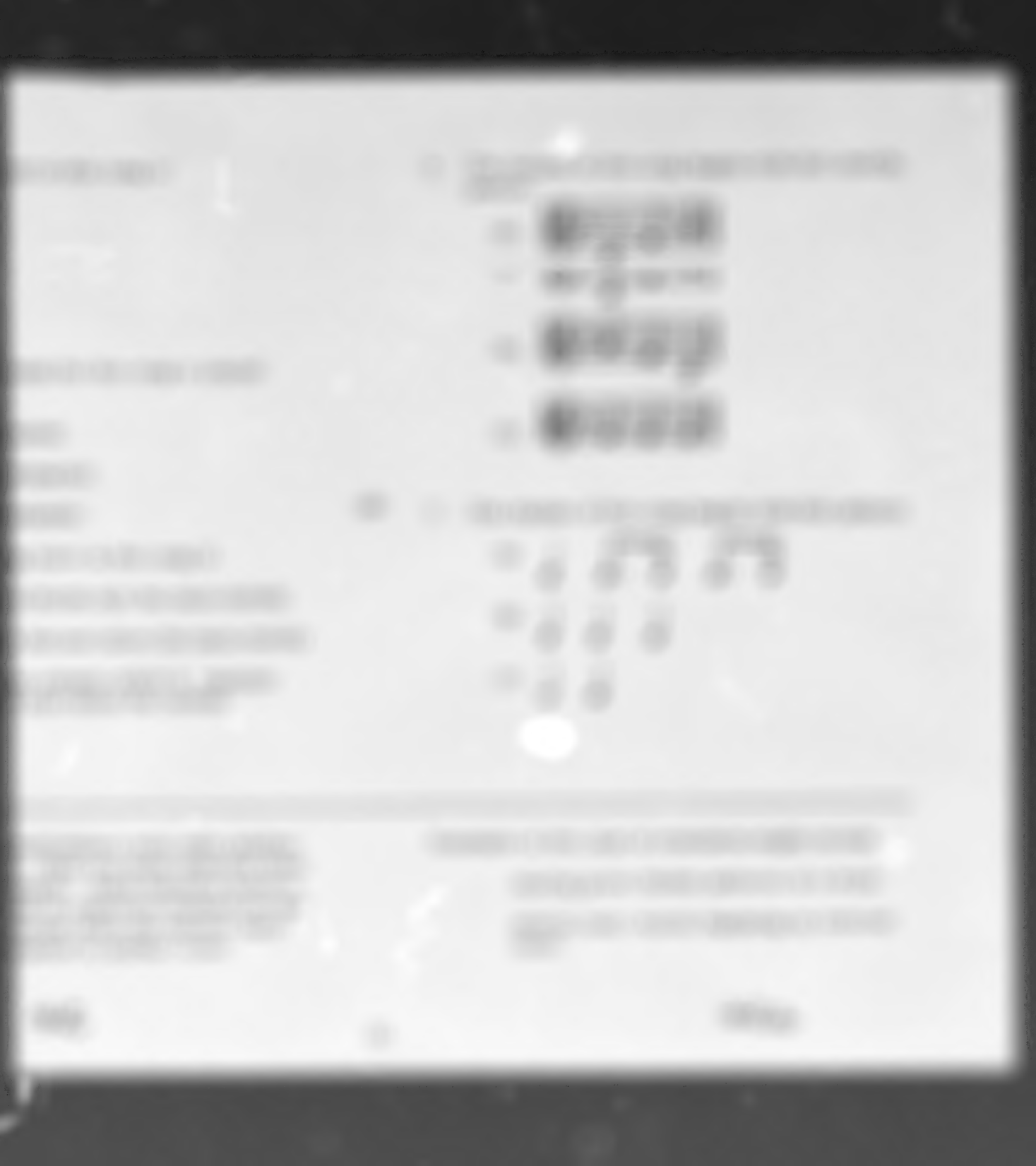
[illegible] generated by electronic means [illegible] (generator, tape recorder, etc. [illegible] sounds)

Covering an ability to produce a tone, again, with supported tone while singing

[illegible] employing unconventional use [illegible] instruments (prepared piano)

Showing an awareness that vocal sounds add [illegible] convenience sector in producing good vocal tone color

- [illegible]
- [illegible]
- [illegible]
- [illegible]
- [illegible]



BEST COPY AVAILABLE

Knuth, William E. ACHIEVEMENT TESTS IN MUSIC: RECOGNITION OF RHYTHM AND MELODY. Grades 3-6. Divisi
Division 2, Grades 5-6. Creati
Associates, Inc., 1968

Aptitude Tests

Bentley, Arnold. MEASURES OF MUSICAL ABILITIES. Grades 2-6. George G. Harrap & Co., Ltd. United States distributor: October House, Inc., 1966.

This test measures basic ability in pitch discrimination, tonal memory, rhythmic memory, and chord analysis.

Gordon, Edwin. MUSICAL APT
Grades 4-6. Houghton Miffli

This test measures tonal
harmony), and rhythm in

BEST COPY AVAILABLE

ACHIEVEMENT TESTS IN
NITION OF RHYTHM AND

MELODY. Grades 3-6. Division 1, Grades 3-4; Division 2, Grades 5-6. Creative Arts Research Associates, Inc., 1968

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lysis.

Gordon, Edwin. MUSICAL APTITUDE PROFILE. Grades 4-6. Houghton Mifflin Co., 1965.

This test measures tonal imagery (melody, harmony), and rhythm imagery.

FACILITIES FOR THE MUSIC ROOM

A well-balanced elementary music program is based on the philosophy that children should learn to make music with various kinds of instruments as well as their voices, that they should learn music through rhythmic activities, that they should have opportunity to hear and learn about quantities of music beyond their ability to perform. This type of program requires a variety of instruments (piano, autoharp, resonator bells, melody bells, drums, and other rhythm instruments). It requires a large library of record albums. It means that there must be as many as six to 12 sets of music books kept in the room (depending on the number of grade levels taught in the room). It means that there must be floor space (free from furniture) to be used in rhythm activity.

To carry out this type of program, the school urgently needs to plan the music room for more floor space, for bookshelves, and for cabinet space designed especially to accommodate the music equipment and instructional materials in use in that room. Acoustical treatment of the room is needed to diminish sound problems.

Ideally the music room should be separate from rooms used as homerooms. However, the following suggestions and the accompanying floor plan include sufficient floor space, cabinets, and other facilities to ensure the room's usefulness as a combined music and homeroom if necessary.

1. The music room should contain one third more space than the average classroom. It should be at least 26 feet x 40 feet. This size room is needed to provide space for the following:
   - Rhythmic activity
   - Seating for entire scho children for rehearsal
   - Piano and record playe place
   - Extra table for resona and other instruments
2. There should be bookshelve six to 12 sets of music text bookshelves each three fee high, and nine inches deep this dual-purpose room.
3. There should be at least th in the room for record pla and other equipment.
4. The room should be acoust it as nearly soundproof as sible to carry on a music p ing other classes. There within the room to conside
5. It is recommended that the larger classroom to facili going of groups.

FACILITIES FOR THE MUSIC ROOM

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ing floor plan include sufficient floor
nd other facilities to ensure the
as a combined music and homeroom

usic room should contain one third
space than the average classroom.
uld be at least 26 feet x 40 feet.
ize room is needed to provide space
e following:

- Rhythmic activity
- Seating for entire school chorus (50-60 children for rehearsals)
- Piano and record player to remain in place
- Extra table for resonator bells, autoharps, and other instruments when in use

2. There should be bookshelves to accommodate six to 12 sets of music textbooks. Two sets of bookshelves each three feet long, about four feet high, and nine inches deep are recommended for this dual-purpose room.

3. There should be at least three electrical outlets in the room for record player, overhead projector, and other equipment.

4. The room should be acoustically treated to make it as nearly soundproof as possible. It is impossible to carry on a music program without disturbing other classes. There is also a sound problem within the room to consider.

5. It is recommended that there be two doors in this larger classroom to facilitate the coming and going of groups.

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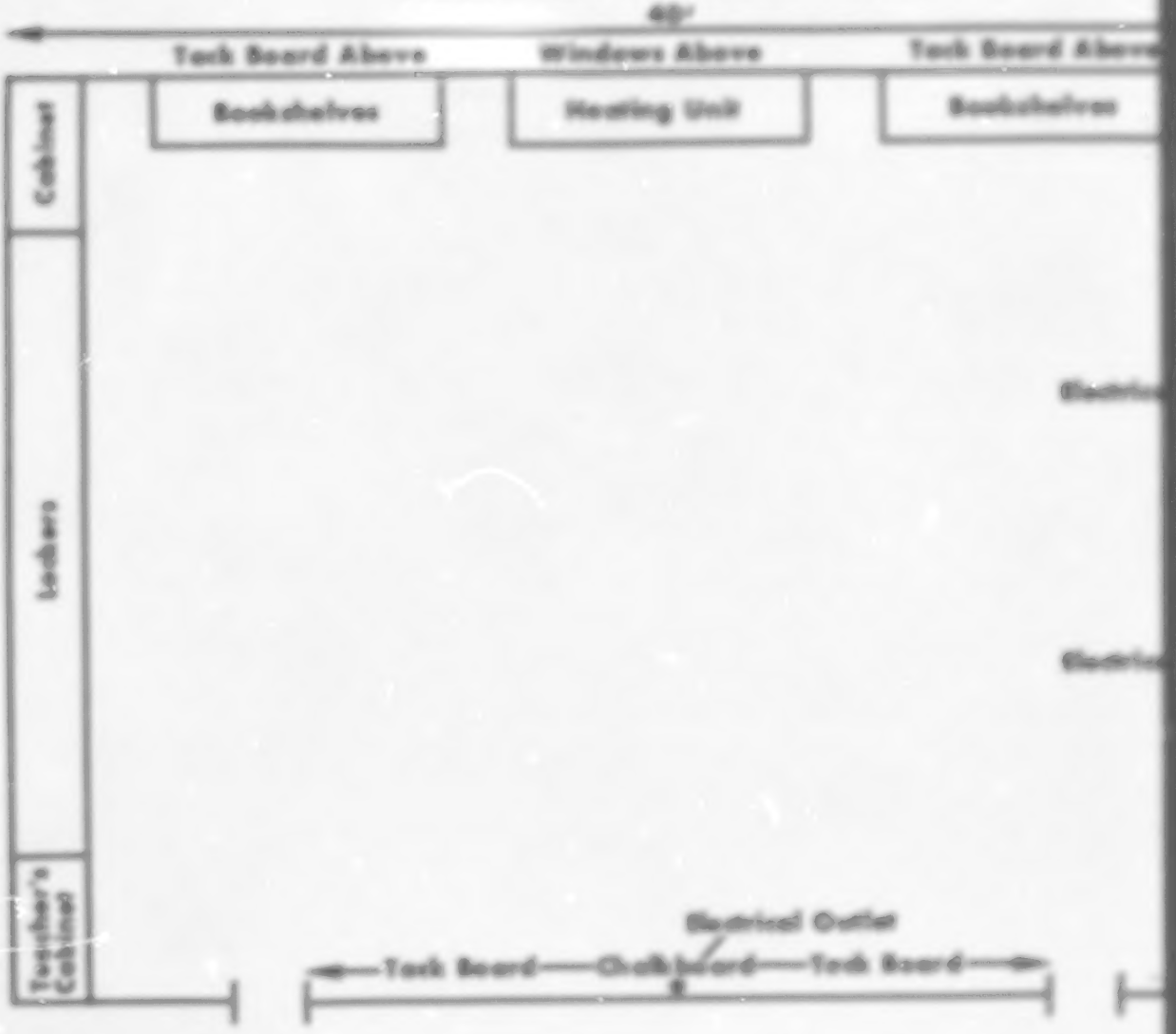
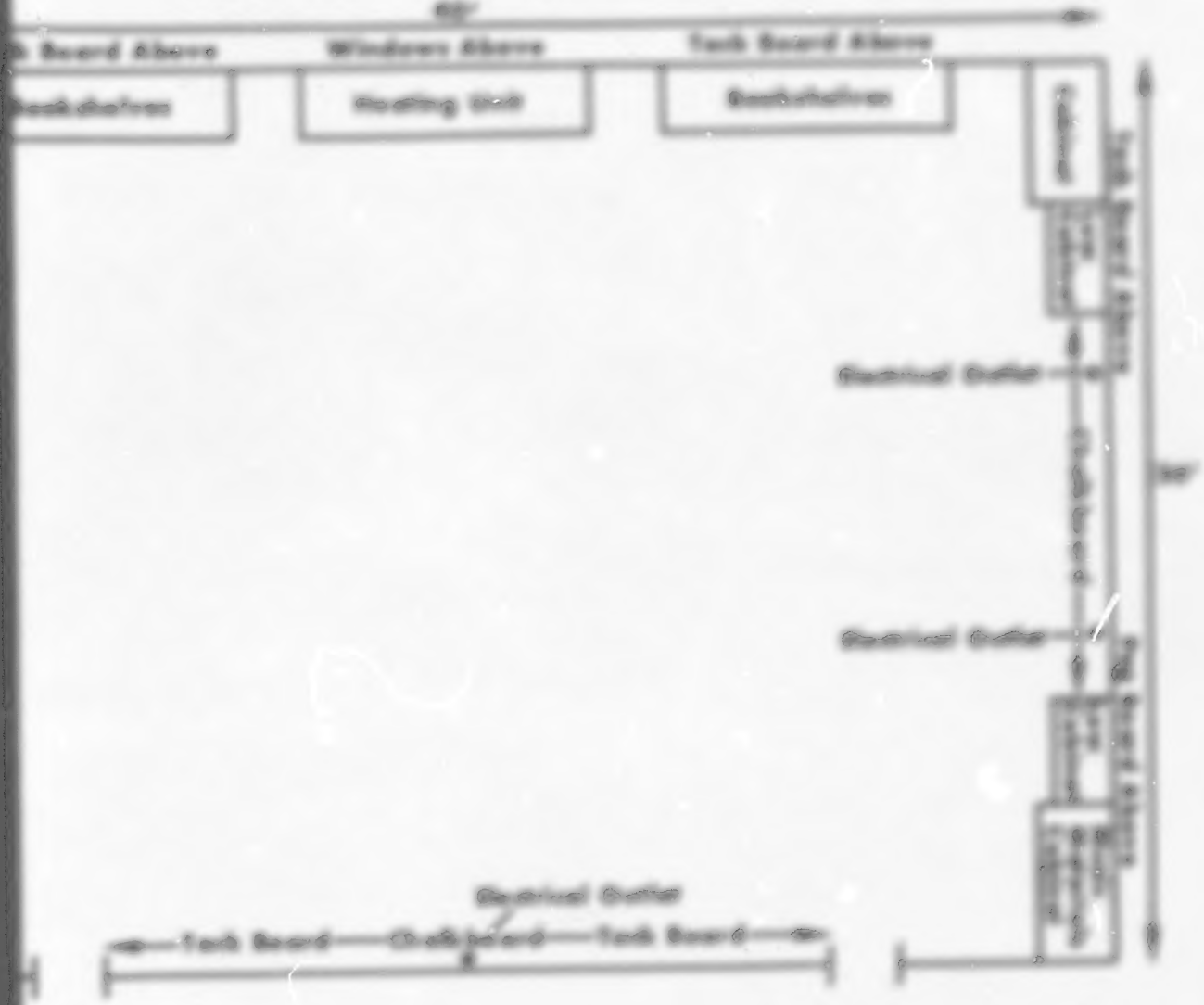
Floor Plan for Music Room



Floor Plan for Music Room



Equipment and materials standard below are minimum essentials for the general music programs in the primary grades (K-3). Musical activities that accompany these assigned curriculum are essential to a balanced music program. Allowance include all songs found in the textbooks, plus rhythm and listening recordings. Each school district should provide these recordings, which may be obtained from the textbook publishers.

An optimum program would include additional class-room instruments such as recorders, autoharps, etc., bells, guitars, and Orff instruments.

An authentic music room is sought for well-organized classroom teachers, each room should be furnished with the equipment and materials recommended for

---

Primary Grades (K-3)

Teacher's Music Equipment

Piano--Excellent equipment in music room and auditorium, are necessary in well-rounded classroom

Record player (portable), moderately systematic--1 per room

Phonograph used below (in which category from 2 to 5)--1 per room

Metronome (with 1/4 1/2 movements) electronic--1 set per room

Cymbal, wind-chimes or other instruments--1 per room

Rhythm Instruments

Rhythm sticks--4 pair per room

STATE-ADOPTED MUSIC TEXTBOOKS

Kindergarten-Grade Six

Discovering Music Together Series--Follett

DISCOVERING MUSIC TOGETHER, Book 4
DISCOVERING MUSIC TOGETHER, Book 5
DISCOVERING MUSIC TOGETHER, Book 6

Exploring Music Series--Holt

EXPLORING MUSIC, Kindergarten*
EXPLORING MUSIC, Book 1
EXPLORING MUSIC, Book 2
EXPLORING MUSIC, Book 3
EXPLORING MUSIC, Book 4
EXPLORING MUSIC, Book 5
EXPLORING MUSIC, Book 6

Growing With Music Series--Prentice

GROWING WITH MUSIC, Book 1
GROWING WITH MUSIC, Book 2
GROWING WITH MUSIC, Book 3
GROWING WITH MUSIC, Book 4
GROWING WITH MUSIC, Book 5
GROWING WITH MUSIC, Book 6

The Magic of Music Series--Ginn

The MAGIC OF MUSIC, Kinderg
THE MAGIC OF MUSIC, Book 1
THE MAGIC OF MUSIC, Book 2
THE MAGIC OF MUSIC, Book 3

Making Music Your Own Series--Si

MAKING MUSIC YOUR OWN, Kind
MAKING MUSIC YOUR OWN, Book
MAKING MUSIC YOUR OWN, Book
MAKING MUSIC YOUR OWN, Book
MAKING MUSIC YOUR OWN, Book
MAKING MUSIC YOUR OWN, Book
MAKING MUSIC YOUR OWN, Book

New Dimensions in Music Series--

MUSIC FOR EARLY CHILDHOOD,
BEGINNING MUSIC, Book 1
ENJOYING MUSIC, Book 2
EXPRESSING MUSIC, Book 3
INVESTIGATING MUSIC, Book 4
EXPERIENCING MUSIC, Book 5
MASTERING MUSIC, Book 6

*In kindergarten only the teacher's resource book is adopted; whereas in Grades 1-6 both the pupils' books and the teachers' guide are adopted.

STATE-ADOPTED MUSIC TEXTBOOKS

Kindergarten-Grade Six

gether Series--Follett

IC TOGETHER, Book 4
IC TOGETHER, Book 5
IC TOGETHER, Book 6

es--Holt

, Kindergarten*
, Book 1
, Book 2
, Book 3
, Book 4
, Book 5
, Book 6

eries--Prentice

SIC, Book 1
SIC, Book 2
SIC, Book 3
SIC, Book 4
SIC, Book 5
SIC, Book 6

The Magic of Music Series--Ginn

THE MAGIC OF MUSIC, Kindergarten
THE MAGIC OF MUSIC, Book 1
THE MAGIC OF MUSIC, Book 2
THE MAGIC OF MUSIC, Book 3

Making Music Your Own Series--Silver

MAKING MUSIC YOUR OWN, Kindergarten
MAKING MUSIC YOUR OWN, Book 1
MAKING MUSIC YOUR OWN, Book 2
MAKING MUSIC YOUR OWN, Book 3
MAKING MUSIC YOUR OWN, Book 4
MAKING MUSIC YOUR OWN, Book 5
MAKING MUSIC YOUR OWN, Book 6

New Dimensions in Music Series--American

MUSIC FOR EARLY CHILDHOOD, Kindergarten
BEGINNING MUSIC, Book 1
ENJOYING MUSIC, Book 2
EXPRESSING MUSIC, Book 3
INVESTIGATING MUSIC, Book 4
EXPERIENCING MUSIC, Book 5
MASTERING MUSIC, Book 6

y the teacher's resource book is
Grades 1-6 both the pupils' books
ide are adopted.

Glossary

A capella	choral singing without instrumental accompaniment
Accelerando	gradually faster (*accel.*)
Accent	a beat that is stronger; usually the first beat in the measure
Allegro	brisk; lively
Andante	moderately slow but flowing
Arpeggio	the notes of a chord played or sung one after the other starting with the lowest note; broken chord
Art song	a classical song in which the music closely fits the words and the instrumental accompaniment is an essential part of the composition
A tempo	in time; usually a return to the original tempo
Ballet	a theatrical art form; usually expressing a story, theme, or atmosphere in / . ve
Beat	the steady pulse of a musical composition
Chant	an unaccompanied sacred melody in free rhythm; also a single monotone melody
Chord	two or more no... harmonically
Classroom instruments	musical instru... ing little stud...
Coda	a concluding m... distinct from t... "tail"
Concerto	a composition f... with orchestra...
Crescendo	gradually grow...
Decrescendo	gradually beco...
Descant	melody to be pl... the main melody
Diminuendo	gradually beco...
Dynamics	indicates loud... music
Flat	lowers the pit... step
Folk song	music which de... people; it exp... ings, and trad... of the country

Glossary

[illegible] singing without instrumental accompaniment	Chord — two or more notes sounded simultaneously
[illegible] farther [accel.]	Classical instruments — musical instruments usually requiring little study to play
[illegible] that is stronger; usually the [illegible] beat in the measure	Coda — a concluding musical section that is distinct from the main section; the "tail"
[illegible]; lively	Concerto — a composition for solo instrument with orchestral accompaniment
[illegible] slow but flowing	Crescendo — gradually growing louder [cresc.]
[illegible] notes of a chord played or sung after the other starting with the [illegible] note; broken chord	Decrescendo — gradually becoming softer [decresc.]
[illegible] song in which the music [illegible] fits the words and the instrumental accompaniment is an [illegible] part of the composition	Descant — melody to be played or sung above the main melody
[illegible]; usually a return to the [illegible] tempo	Diminuendo — gradually becoming softer [dim.]
[illegible] art form; usually [illegible] a story, theme, or [illegible] in dance	Dynamics — [illegible] loudness and softness in music
[illegible] steady pulse of a musical composition	Flat — lowers the pitch of a note one-half step
[illegible] accompanied sacred melody in [illegible] rhythm; also a single [illegible]	Folk song — music which develops among the people; it expresses customs, feelings, and traditions of the people of the country

[illegible]

Margaret Hudnall
North Texas State University

Virginia Hunt
Spring Branch Independent School District

Louise Latimer
South Park Independent School District

Katherine Lennard
North East Independent School District

Jerrold Longwell
Hurst-Eueless-Bedford Independent School District

Dean Lowman
East Texas State University

Betty M. Martin
Corpus Christi Independent School District

Mary Ruth McCulley
West Texas State University

J. R. McEntyre
Ector County Independent School District

Ruth Merrill
Cleburne Independent School District

Sandra Morgan
Pasadena Independent School District

Eddie Lou Neel
San Angelo Independent School District

Ruth Parson
Abilene Independent School District

Mary Sue Ray
Fort Worth Independent School District

Martha Reynolds
Southwest Texas State University

Woodrow Schober
Irving Independent School District

Tom Seale
Goose Creek Ind
District

Wayne Stevens
Lubbock Independ
District

Mary Ann Vaughn
Texas Tech Univ

Herman Vetter
San Antonio Ind
District

Charlene Watson
Arlington Indep
District

Arnold Whedbee
Beaumont Indepe
District

Mary Williamson
Richardson Inde

R. R. Willman
Calhoun County
District

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Goose Creek Independent School District

Wayne Stevens
Lubbock Independent School District

Mary Ann Vaughn
Texas Tech University

Herman Vetter
San Antonio Independent School District

Charlene Watson
Arlington Independent School District

Arnold Whedbee
Beaumont Independent School District

Mary Williamson
Richardson Independent School District

R. R. Willman
Calhoun County Independent School District

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57a

Appendix to Music in Elementary Education

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demand for educational material, the supply at times may be exhausted.

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Fine Arts Section
Division of Curriculum Development
Texas Education Agency
201 East 11th Street
Austin, Texas 78701

Preface

This publication of resource materials for general music in the elementary school, along with a directory of book publishers, educational record companies, classroom instrument companies, and film-filmstrip producers was designed to accompany MUSIC IN ELEMENTARY EDUCATION Texas Education Agency Bulletin 743, a general music curriculum guide for elementary schools in Texas.

Special contributions of the following music educators are gratefully acknowledged:

Betty Casebolt
Department of Music
University of Texas
at Austin

Lois Choo Lord
Department of Music
Southern Methodist
University

Ruth Rod
Director of Music
Houston Independent
School District

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Film Producers 25
Filmstrip Producers 25
Resource Book Publishers 25
Children's Book Publishers 25

largely accomplished by the use of the bow to change dynamics of the tone.

Film No. 4. 10:07 minutes. Concept: Bow strokes create the rhythmic pulse.

Film No. 5. 10:35 minutes. Concept: Bow articulation is the application for musical purposes of various types of bowing.

BASS VIOLIN

Film No. 8. 13:20 minutes. Concept: Understanding the bass violin as a solo instrument.

FLUTE

Film No. 14. 14:15 minutes. Concept: The direction of the air stream across the mouthpiece governs the quality, intensity, and accuracy of the flute tone.

PERCUSSION

Film No. 21. 9:55 minutes. Concept: Percussion instruments produce an infinite variety of musical sounds and expressions.

Film No. 22. 10:10
cept: The percussio
equally sensitive i
composition.

TRUMPET

Film No. 30. 10 mi
A minimum pressure
is necessary to obt
flexibility, and ma

CELLO

Film No. 37. 10 mi
Strengthening the f
hand is an important
study.

Film No. 39. 10 mi
Study etudes can be
prove musical under
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4. 10:07 minutes. Con-
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5. 10:35 minutes. Con-
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8. 13:20 minutes. Con-
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14. 14:15 minutes. Con-
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quality, intensity, and
of the flute tone.

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21. 9:55 minutes. Con-
rcussion instruments
n infinite variety of
ounds and expressions.

Film No. 22. 10:10 minutes. Concept: The percussionist must be equally sensitive in every style of composition.

TRUMPET

Film No. 30. 10 minutes. Concept: A minimum pressure system of playing is necessary to obtain control, flexibility, and maximum endurance.

CELLO

Film No. 37. 10 minutes. Concept: Strengthening the fingers of the left hand is an important part of cello study.

Film No. 39. 10 minutes. Concept: Study etudes can be applied to improve musical understanding and proficiency.

FILMSTRIPS

BOWMAR CORRELATED FILMSTRIPS AND RECORDINGS. Bowmar Publishing Corporation.

Folk Songs of the Arab World. Part I, 51 frames; Part II, 41 frames. Color. Gr. 5-6.

Included in the package are two filmstrips, teacher's guide, and long-playing record. The filmstrip, containing a variety of folk music and native instruments, provides understanding of the culture of the Arab countries and of the part music plays in the lives of the people.

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Package includes record, set of study prints for use by individual students (miniature colored pictures of the instruments with background information) and two filmstrips. The synchronized recording contains: Slide I--a short discussion of the instruments and a performance of a familiar melody; Slide II--presents each instrument without discussion, using selections from the classics.

JAM HANDY CORRELATED FILMS
CORDINGS. The Jam Hand

MUSIC STORIES. 6 color
recordings. Stories
composers to write s
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Peter and the Wolf.
Pictured with deligh

Hansel and Gretel.
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Peer Gynt. 31 frame
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FILMSTRIPS

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JAM HANDY CORRELATED FILMSTRIPS AND RECORDINGS. The Jam Handy Organization.

MUSIC STORIES. 4 color filmstrips, recordings. Stories which inspired composers to write some of our best loved music. Gr. K-6.

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Hansel and Gretel. 31 frames. Same version as in Humperdinck's opera.

The Nutcracker. 31 frames. Colorfully visualized Christmas story.

Peer Gynt. 31 frames. Includes escapades which give background to Grieg's music.

The Firebird. 31 frames. The legend of a fabulous creature in Russian folklore which is represented in Stravinsky's music.

The Sorcerer's Apprentice. 29 frames. The story, described in Dukas' music, is presented with freshness in these colored filmstrips.

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The Orchestra. 29 [illegible] history, development [illegible] of the modern symph[illegible]

GREAT COMPOSERS AND TH[illegible] color filmstrips o[illegible] recordings. The li[illegible] six composers are p[illegible] colored art work. [illegible] record contains the [illegible] of the composer's [illegible] of his best-known [illegible] verse side of each [illegible] excerpts from the [illegible] famous works. Gr.

Johann Sebastian Ba[illegible]

George Frederic Han[illegible]

Franz Joseph Haydn.[illegible]

Wolfgang Amadeus Mo[illegible]

Ludwig van Beethove[illegible]

Franz Peter Schubert[illegible]

...of the standard orchestra. ...filmstrips, art work shows ...placement of various instru... ...Color photographs show ...demonstrating how each ...is held and played, and ...placement in the orchestra.

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George Frideric Handel. 30 frames.

Franz Joseph Haydn. 30 frames.

Wolfgang Amadeus Mozart. 30 frames.

Ludwig van Beethoven. 30 frames.

Franz Peter Schubert. 30 frames.

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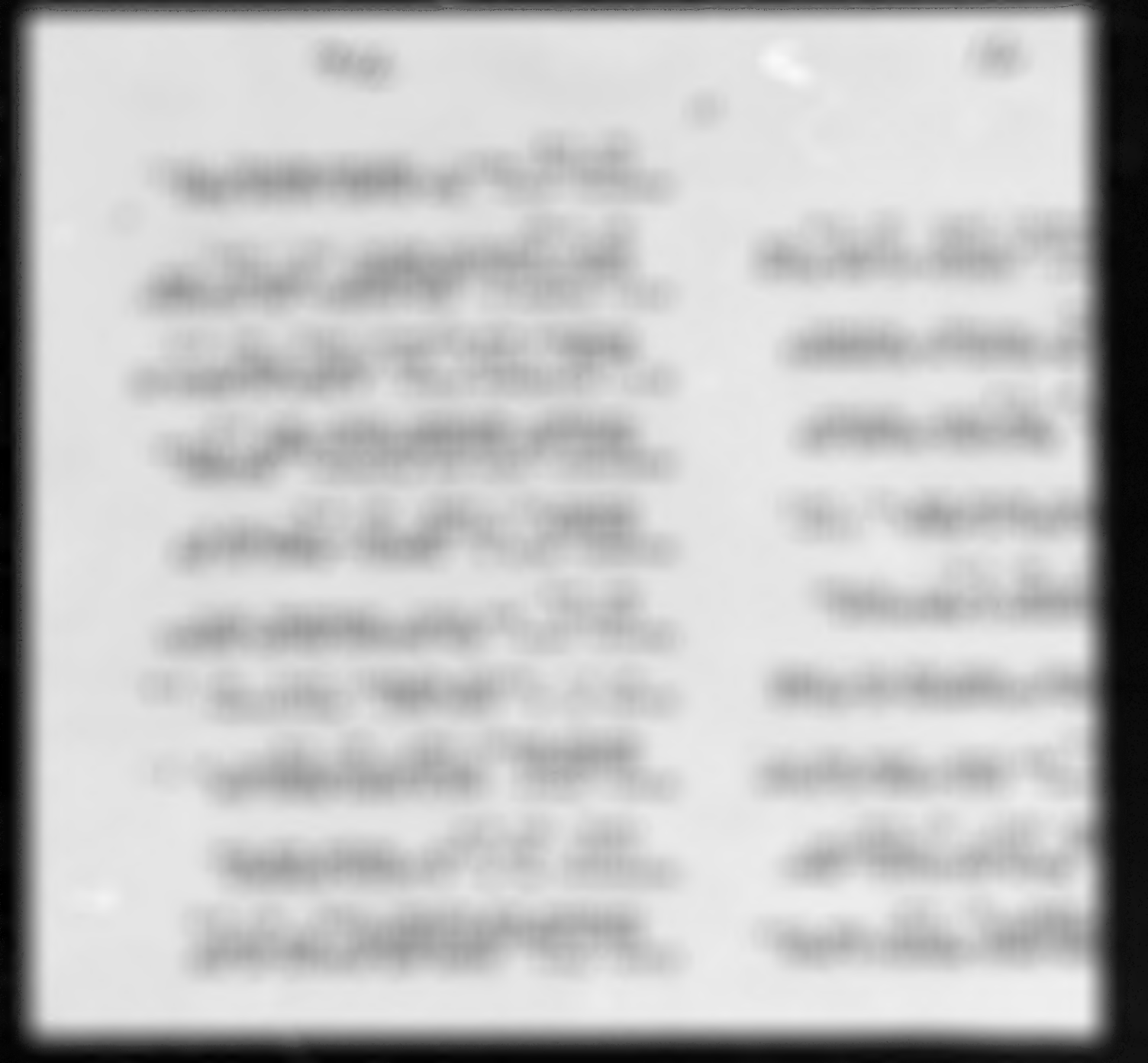

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